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Yvette Simpson grew up in Lincoln Heights, she faced many challenges that could have easily quashed her relentless enthusiasm. Raised by her grandmother in public housing, Yvette’s family struggled to make ends meet and many friends and family members dropped out of school or fell prey to criminal activity. Even as a child, Yvette looked past her challenges and decided at the age of eight she wanted to become a lawyer. It didn’t matter to her that no one in her family had ever even attended college. Even at eight, Yvette understood the power of hard work, dedication, and focusing on the future. Yvette achieved this goal, and many others along the way. After graduating from Princeton High School, Yvette became the first in her family to graduate college, at Miami University. In 2004, she made her young self very proud, receiving her juris doctor degree from the University of Cincinnati College of Law. After graduating, Yvette practiced law at several firms before developing and directing Miami University’s first Pre-Law Program. In 2014, Yvette earned her M.B.A. degree from Xavier University. She served as a member of Cincinnati City Council from 2011 - 18. She currently serves as Counsel at Ulmer & Berne LLP and chief executive of Democracy for America.

Dr. Isidore Rudnick is a nationally recognized arts educator, music teacher, composer and arranger, and jazz trombonist. For over thirty-five years, Dr. Rudnick has worked with students in elementary and secondary schools, colleges and universities from the United States and Europe. He holds a Bachelor of Music Degree and a Master of Music Degree from the University of North Texas and a Doctor of Musical Arts Degree from the University of Miami (Florida).

Dr. Rudnick has previously served as the Music Department Coordinator at the University of Maine at Augusta, Director of Instrumental Music at Yakima Valley Community College and Artistic Director at the School for Creative and Performing Arts in Cincinnati. Dr. Rudnick is currently the Fine & Performing Arts Curriculum Manager for Cincinnati Public Schools where he works with CPS teachers and guest artists to artistically enrich the lives of Cincinnati’s students. Dr. Rudnick is the 2017 recipient of the Ohio Art Education Distinguished Art Educator Award.
Carl Solway discovered he needed glasses in 1942, and began looking at “pictures” in 1943 as an avid stamp collector. He soon had his Bar Mitzvah before attending Walnut Hills High School, where he graduated in 1952. Self-described as one of worst left-handed pitchers in 1944-1945 Knothole League—as well as one of the worst one-meter spring board divers in the Public High School League—Carl decided in 1950 that he wasn’t going to be an athlete. From 1952-1956, Solway attended the Wharton School, University of Pennsylvania, where he learned he didn’t want to be part of corporate finance world.

In 1962, Solway founded the Flair Gallery with first wife, Gail Forberg, before changing the name to Carl Solway Gallery in 1968. In 1972, with the gallery struggling, he decided to open a second gallery called “Not in New York.” Now with two struggling galleries, he decided to open a third Gallery in 1974 in NYC called 139 Spring Street.

Over the last 57 years, Carl has exhibited the works of over 600 artists, including representing four artists awarded MacArthur “genius” grants: Joan Snyder, Judy Pfaff, Ann Hamilton, and Aminah Robinson. Solway also had primary involvement with seminal multi-disciplinary artists John Cage, Nam June Paik, Buckminster Fuller and Milton Glaser.

After years of service on Contemporary Art Center’s board, he was named Emeritus trustee. Carl provided the artistic direction for the public art “Metrobot” by Nam June Paik and the public art wall by Julian Stanczak on the Fifth Third Bank garage wall. “My success is due to all the artists and persons associated with the gallery, with special recognition to my wife of 40 years, Lizi, and Mark Pasfall, Marcella Allison and Sharyn Kilduff. Everything I know about art, I learned from artists.”
DEAR GAL

Thank you for joining us this evening. We are proud and honored to chair this year’s gala, OPENING MINDS, benefitting The Contemporary Arts Center. The educational programs that the CAC provides for pre-K-12, home schoolers, students/youth, adults and families inspire and foster diversity of thought throughout our community and for our next generation of leaders. The opportunities the CAC presents are essential to the community in Cincinnati and provide life changing experiences for individuals that otherwise may not have ever stepped into the wonderful world of contemporary art. We hope that by joining us it will encourage you to not only visit often but to assist us in sponsoring this wonderful place and its many programs.

Please join us in welcoming Dr. Isidore Rudnick, Arts Curriculum Manager of Cincinnati Public Schools; Yvette Simpson, current member of The 50 and arts education advocate; and Carl Solway, devoted collector based in Cincinnati and lifelong educator of the arts, as we honor them tonight.

We as a family have grown to love the CAC. Our visits have opened our eyes to an entirely new and exciting world of contemporary art. It forces you to step outside your comfort zone and challenge the status quo. We have had the honor of meeting some of the artists and it was truly inspiring to see their dedication to their creations and how appreciative they are of the CAC for giving them a voice. Every visit broadens our perspective on life through art and opens our minds to a much broader view of our society.

We would like to thank Raphalea Platow, Alice F. and Harris Weston Director and Chief Curator, Ben Lehman, Department Manager and Campaign Coordinator and David Cave, Chief of Advancement, for giving us the opportunity to reach out to the community of Cincinnati and beyond to help raise funds for these programs.

We hope that you will join us in giving generously this evening. This Gala serves as a major fundraiser, supporting the CAC in its mission of “Opening Minds!”

Thank you,

[Signature]

Joe and Mary Ann Allen
Thank you so very much for your generous support of the Contemporary Arts Center. Our institution is a thriving and inclusive hub for creativity and the artistic process where artists and makers from around the globe and here at home are opening our eyes and hearts to novel aspects of the present moment we all share.

This year’s gala OPENING MINDS specifically celebrates our invaluable education, outreach and community engagement programs. Over the past few years we have responded to the growing need for more programs and have significantly increased our educational offerings and staffing for meeting the continuously increasing number of visitors to the CAC and of schools who participate in our programs. These programs serve thousands of our communities’ children, students, youth, families, and adults, so that they may progress toward discovery, learning, and transformation.

Joe and Mary Ann Allen have generously co-chaired this year’s gala, and I am grateful and inspired by the entire Allen family for their passion and commitment towards the CAC. The Allen’s are a highly creative family, well traveled, and all innovators in their own unique ways. They cherish experiencing contemporary arts and the engagement with the ideas and artistic expressions of artists from around the world. However, they consider CAC’s unique making-focused educational approach as invaluable as we invite children, youth, families, and adults through carefully orchestrated programs to free their imagination and discover their own creative potential. These experiences allow people of all ages to acquire the confidence in their own talents and in their own voice for innovative thinking and living.

I cannot thank Joe and Mary Ann enough for their vote of confidence and their heartfelt support. We trust you will enjoy this year’s gala brimming with inspiring entertainment, delicious food, and warm company. The world-renowned artists from the past year have once again donated great works of art to the auction and pay tribute to the power of art to connect us to a deeper, more nuanced understanding of our current world.

Thank you all so much for your passion for the CAC and for your generous contribution towards our extraordinary education programs.

Sincerely,

Raphaela Platow
The Alice & Harris Weston Director and Chief Curator
6PM-8:30PM

5th Floor Gallery
Silent Auction
Food & Drink
Entertainment

4th Floor Gallery
Silent Auction
Food & Drink
Entertainment

9PM-10PM

Kaplan Hall
Main Program (Kaplan Hall)
Live Fundraiser Benefitting Art Education And Programs

10PM-11PM

Kaplan Hall
After Party (Kaplan Hall)
Drinks & Desserts
Entertainment
MYCINCINNATI’s mission is to use ensemble-based music as a vehicle for youth development and community engagement by providing children with access to free, intense, high-quality music education (via website).

Cincinnati-based musician JORDANA GREENBERG performs original songs (vocals, violin, guitar). A world class violinist and songwriter, Jordana has toured the world many times over, while working as a Teaching Artist at MYCincinnati.

BEN SLOAN is a Northside-based drummer and percussionist who is passionate about making music accessible to all. A graduate of the UC College-Conservatory of Music, Ben approaches the creation of percussive arrangements as if “curating a set of sounds.” More recently, Ben has participated in the internationally celebrated PEOPLE Festival in Berlin and successfully launched the Percussion Park in Price Hill. Ben is also a Teaching Artist with MYCincinnati.

In addition to being the Director of MYCincinnati, EDWARD YOON KWON (Eddy Kwon) is a composer-performer, violinist/violist, and community-based teaching artist living in Cincinnati, Ohio. Eddy is a City of Cincinnati Art Ambassador Fellow, a Cincinnatus Presidential Scholar, and a 2016 United States Artists Ford Fellow.

ELEVATED AERIALISTS will take this year’s gala to the next level with jaw dropping drops, fascinating strength poses and gorgeous lines while dancing in the air!

CHANNEL 77 creates vibrant, stylish and colorful analog visuals on a myriad of antiquated screens creating magical and hypnotic atmospheres.

Cincinnati-based DJ ELIZABETH PARK infuses eclectic musical styles and influences into modern spaces. Known as DeeJay Spam, you can find her spinning records and heightening the feel at locations throughout the city, such as at The Comet in Northside for Reggae Night.
Many thanks to our incredible CATERING PROVIDERS, who have generously donated their services to the guests of the 2019 CAC gala, OPENING MINDS.

A Catered Affair
The Art of Eating Well
City Barbeque
The Delish Dish
Eat Well Celebrations and Feasts
Essen Kitchen
Fausto at the CAC
Jeff Thomas Catering
Maribelle Cakery
McHale’s Events and Catering
The Phoenix
Village Pantry Catering
Vonderhaar’s Catering

Desserts: Maribelle Cakery

Additional thanks to event sponsor:

Fassier Floral
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FOTOFOCUS

VIP SPONSOR TABLES

BARTLETT WEALTH MANAGEMENT

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LAUREN AND JIMMY MILLER
ROSEMARY & MARK SCHLACHTER
MARGARET AND AL VONTZ

HOSTS

84.51°
US BANK
ART DESIGN CONSULTANTS INC.
SILENT AUCTION INSTRUCTIONS & GUIDELINES

1. A bid is construed as a legal agreement to purchase the listed item at the amount indicated.

2. Please do not touch, remove, or relocate auction items even if you are the winning bidder. If you wish to look more closely at an item than placement allows, please seek the assistance of auction staff or volunteers.

3. To place a silent auction bid, legibly print your bidder number (provided at guest check-in) and phone number on the bid sheet in the starting minimum bid space or on the line following the highest current bid, and indicate your bid in the appropriate space on your bidding row. All initial bids must start at the minimum bid as indicated on the bidding sheet. All subsequent bids must be higher than the previous bid by at least the minimum raise indicated at the top of the bid sheet in order to be valid.

4. All Buy-It-Now bids constitute final purchase of the piece, thereby immediately closing the auction for that select work. All Buy-It-Now prices are non-negotiable and listed on each bid sheet. To Buy-It-Now, legibly print your bidder number and phone number on the bid sheet in the Buy-It-Now space.

5. In order to protect the integrity of all bidders, please do not scratch out bids. Bids may be voided by an auction volunteer or staff member due to valid bidding error. Please seek assistance if you find an invalid bid or make a mistake during bidding.

6. Verbal agreements and bids will not be considered valid bids.

7. The auction will close at 8:30pm, at which time the highest bid on each bid sheet will be declared the winner. CAC staff reserves the right to extend the bidding in 15 minute increments but no longer than 45 minutes. All winners will be posted by 9:30pm or within 30 minutes of the end of bidding in the event of an extension of the bidding period. If conflict arises over identifying the last valid bid for an item, auction staff has the sole discretion to determine the winner or to impose an alternate method of closing the item for interested parties, including, but not limited to, a sealed final bid.

8. NO AUCTION PIECES MAY BE TAKEN ON AUGUST 23, 2019. ALL ITEMS MUST BE PICKED UP AT THE CAC STARTING WEDNESDAY, AUGUST 28, 2019 AND ENDING ON WEDNESDAY, SEPTEMBER 4TH AT 5:00 PM. ANY ITEMS NOT PICKED UP OR PAID FOR BY SEPTEMBER 4TH, 2019 AT 5:00 PM WILL BE OFFERED TO THE NEXT HIGHEST BIDDER.

9. The CAC makes no warranties or representation of any kind or nature with respect to any work of art including, but not limited to, any representation or warranty of genuineness, provenance, or physical description, nor as to the right of reproduction, if any. Bidders may not rely upon any statement of the CAC, oral or otherwise, other than as set forth in these conditions of sale.

10. Each work carries an estimated market value obtained from sources that the CAC believes to be reliable, but no representation or warranty as to the actual resale value of any work being auctioned is made or implied. The estimated value is intended as a guide to assist bidders in their bidding.

11. Unless indicated on the bid sheet, delivery service, shipping, insurance, and installation of artwork is the sole responsibility of the purchaser. We can assist you with the arrangements. If you have any questions about any of the works, particularly on larger works, please ask in advance at the registration table.

12. Checkout will be available after the close of the auction. The CAC will accept cash, check or credit card. Credit card transactions will be assessed a 3% bank transaction fee.

13. All sales are final.

13. If the purchase amount exceeds the value provided by the CAC, the difference may be tax deductible as a charitable contribution. Please consult your tax advisor.
BUY-IT-NOW INSTRUCTIONS & GUIDELINES

DIRECTIONS FOR BUY-IT-NOW SALE (4TH FLOOR GALLERY)

1. First, create a new text message or SMS on your cell phone…
2. Enter 513-586-2644 in the address line
3. Type the KEYWORD of the item you wish to purchase in the message box. Then simply HIT SEND!

You will receive an automatic text message within moments with payment instructions. Donation receipts sent via text and email.

1. A texted pledge is construed as a legal agreement to purchase the listed item at the amount indicated.

2. All Buy-It-Now bids constitute final purchase of the piece, thereby immediately closing the auction for that select work. All Buy-It-Now prices are non-negotiable and listed on each bid sheet. To Buy-It-Now, legibly print your bidder number and phone number on the bid sheet in the Buy-It-Now space.

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Raquel André is a Portuguese artist and performer who utilizes the concept of collecting as the basis for many of her performance pieces. In September 2018, André performed *Collection of Lovers* at the CAC for its North American premier.

Travelling throughout Brazil, Portugal, United States, Norway and more, André has captured her meetings with individuals of different nationalities, genders and age in her performance series titled *Collection of Lovers*. The individuals within the images are ordinary people who agree to meet with André and, in the span of an hour, fashion a fictitious intimacy to be documented and memorialized in a series of photographs. André explores human connection and intention, using these contrived scenarios as a means to question the validity of affection and closeness between two people; what may seem realistic in the moment can be also be contrived at the same time.

**RAQUEL ANDRÉ**

*Value: $750*
*Minimum Bid: $400*
*Buy-It-Now: $850*

Lot #001

2 photographs from the *Collection of Lovers* performance
2014-2019
Photography and Performance
16-1/2 X 24 inches each
*Collection of Lovers* book

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* for pair and book
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RAQUEL ANDRÉ

Value: $750*
Minimum Bid: $400
Buy-It-Now: $850*

Lot #002
2 photographs from the Collection of Lovers performance
2014-2019
Photography and Performance
16-1/2 X 24 inches each
Collection of Lovers book

* for pair and book
Originally born in the UK, artist Jane Benson came to the US as a student and would later move to her current home in Brooklyn, NY. Regardless of medium, Benson allows her art to transcend subject and original identity to present the viewer with an entirely new aspect of being and understanding.

The work Faux Faux (Lobby Life) was the extension of a project from 2002, where Benson was commissioned to beautify the lobby of the Lower Manhattan Cultural Council following the tragic events of September 11th, 2001. Benson created a series of works titled, Happy Faux Flora, which confronted the relationship of artificial plants and their habitats. The leaves and flowers of fake plants were cut up to form geometric shapes that were supposed to be, arguably, more authentic by making something labeled “fake” even less convincing. The project was revised for the CAC; the concept was removed from its original context and placed within a space that often features unnatural geometries and artificial renderings of objects.
Originally born in the UK, artist Jane Benson came to the US as a student and would later move to her current home in Brooklyn, NY. Regardless of medium, Benson allows her art to transcend subject and original identity to present the viewer with an entirely new aspect of being and understanding.

A Little Ramble is a limited edition print from Benson’s series, Song for Sebald, in which the artist explored themes of separation and belonging through the appropriation and adaptation of W.G. Sebald’s novel, The Rings of Saturn. For this series, Benson would remove portions of the text and leave only the syllables of the musical scale—do, re, mi, fa, so, la, and ti. Benson’s work A Little Ramble is a continuation of this process and experimentations, as she builds upon the 1914 poem “A Little Ramble” by Robert Walser.
Britni Bicknaver, an artist from Cincinnati, OH, is traditionally trained in sculpture and drawing, but recently has started to experiment with sound as a medium. Within the body of her work, Bicknaver is motivated by concepts such as history, arcane information, vulnerability and the revelation of inner worlds.

Frame was a part of Bicknaver’s show, Museum World, which highlighted components of art museums that are often over-looked. She explores and adopts the different conventions and structures that aid in the presentation of works of art through singling out individual parts, which then gives them a sense of urgency and importance. The work Frame is a full-scale graphite drawing on cut paper that depicts an ornate traditional frame that is disassociated from its intended purpose. The two-dimensional structure is left empty and is forced to become the work of art itself.
Jay Bolotin is a Kentuckian that has made a name for himself as a poet, song writer, performer and a visual artist. Bolotin is most recognized for his professional woodcuts, which are a recurring motif in his body of work.

In 2001, Bolotin merged his artistic talents in music and the visual arts to create Limbus: the Mechanical Opera. The work was based on a story that Bolotin had seen in the newspaper, which detailed the deaths of a family, whose house had been crushed by a dislodged boulder. Bolotin created a series of woodblock prints depicting various scenes from the original event and merged them with other, fictional narratives to create his opera. This car was created as one of the many mechanical sculptures utilized in the original production of Limbus, and according to the artist, this piece still has potentiality on the stage and could be used for future productions.
Björn Braun is a Berlin-based artist, who focuses on the transformation of found objects and the potentiality of materials by way of slight interventions. The majority of Braun’s work looks to nature as a starting point and he collaborates with birds, mice or bees, utilizing the animals’ remnants to create sculptures. This work by Braun, Untitled (Nest), is just one in a series that focuses on the recycling and re-purposing of materials for the creation of something new. Process and the act of making are tantamount to the resulting artwork, which is often shaped by chance and the unpredictability of collaborating with animals. Braun collaborated with his pet zebra finches to create this piece, placing various bits of material into their cages to yield swirling vortexes of synthetic colors and content, allowing the unconventional to become a home. Braun’s pet zebra finches passed last year, making this nest one of the last to be created.
Iona Rozeal Brown is a contemporary American painter who is known for her works merging traditional imagery from Japanese Ukyio-e prints with references to hip-hop and African-American culture. Brown was born in Washington D.C., and is currently living and working out of Maryland. The work king kata #3: peel out (after Yoshitoshi’s “Incomparable Warriors: Woman Han Gaku”) was created as a part of the Iona Rozeal Brown: All Falls Down exhibition with moCa Cleveland. The exhibition featured fifteen paintings from Brown’s series titled you can’t turn a hustler into a husband (or lessons on how to get something for nothing). In this series Brown created a complex mythology and developed a narrative that explored the course of young women and how they get “thrown off” that course with instances of cultural chaos. Brown produced additional pieces for the exhibition which continued the visual story she had developed in her paintings.
Rosalind “Ros” Bush focuses her artistic energy on re-appropriating well-established iconography and imagery from books and art through utilizing heavy lines or solid color to define or accentuate characteristics of her subjects. Bush currently works in the Teaching Artist Program with Visionaries and Voices in the greater Cincinnati area.

Bush’s work titled, To Maybelline, was done in homage to the actress and lesser-known scientist, Hedy Lamarr. Born 1914, Lamarr was an Austrian actress who fled her home-country at the rise of the Nazi regime and came to the US. Lamarr is most noted for her work on the big screen, as an MGM “golden-age” actress. Here, Bush references Lamarr’s 1945 Maybelline advertisement; keeping mostly in-line with the original ad, Bush depicts the Hollywood starlet looking off into the distance, accentuating her dark lips and choker necklace with bold line work, and keeping the handwritten note addressed to the brand. The note says, “To Maybelline - the eye makeup I find so truly flattering - always Hedy Lamarr.”
Bubi Canal is a New York based artist, originally from Spain, who continuously tackles themes of love, dreams and hope in his work. Canal is an interdisciplinary artist working mostly with photography and sculpture.

Island is a part of Canal’s recent series titled, Into the Gloaming, curated by Maria Seda-Reeder and currently on display at the CAC. The series includes 18 photographs and an accompanying video that were shot in New York and Santander, Spain during the period of time called “the gloaming,” which is the transition between day and night. According to Canal, the various pieces combine elements of pop culture with intuition to create dreamlike characters from alternate realities. Using bright, colorful subjects set in otherworldly landscapes at dusk, Canal imbues his work with optimism and innocence but most importantly, tries to transmit hope for the future.

Photograph will be available for pickup after exhibition ends on September 15, 2019
Ellina Chetverikova’s passion for the arts began in her hometown of Severodenoetsk in the Ukraine and she later moved to the United States to pursue an education in the visual arts at the Art Academy of Cincinnati. Chetverikova has returned to live and work in Cincinnati after receiving an MFA from the Rochester Institute of Technology.

Chetverikova’s approach to painting and creating is through observation; she considers this process to be an endless journey where she must look, filter, experience and appreciate the world around her. The four works shown here, Setting Sun, Night River, Red Light, and Sky are a part of Chetverikova’s most recent paintings in which she captures landscapes with gouache. Each work emphasizes the beauty of sunrise and sunset, as Chetverikova hopes to convey the natural wonder that happens at beginning and close of everyday.
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Chetverikova’s approach to painting and creating is through observation; she considers this process to be an endless journey where she must look, filter, experience, and appreciate the world around her. In this painting, *St. Mary’s Cathedral*, Chetverikova places the viewer behind an interior column, capturing the dim glow of the lights as the natural light begins to dissipate, allowing viewers to enjoy a serene view of the cathedral.
Suzanne Chouteau is a Cincinnati based artist that moved from her hometown in Iowa after receiving her MA and MFA from the University of Iowa. Chouteau currently serves as a Professor and Chair of Xavier University’s Department of Art, where she teaches courses on printmaking and art history.

Burrowing Owl (Engolfed) approaches the topic of humanity’s effects on nature. Today, less than 5% of the original tall-grass prairie remains unplowed and about half of the short-grass and mixed-grass prairies have vanished; in this piece, Chouteau depicts the burrowing owl, an endangered species that inhabits the North American Prairie ecosystem – one of the many grassland ecosystems in decline. The body of the owl is split between two environments; while it seems to stand within a patch of uncut, brown grasses, the majority of the body is “engolfed” in the manicured, green field of a golf course. Chouteau pushes the viewer to consider the possibility of coexistence between mankind and nature, suggesting that the construction should not mean destruction. This call is echoed by the striking yellow eyes of the burrowing owl, targeting the viewer and re-enforcing the need for change.

**Suzanne Chouteau**

Lot #012  
**Burrowing Owl (Engolfed)**  
2015  
Reduction Woodcut  
12 x 15 inches  
Edition: AP  

Value: $500  
Minimum Bid: $200  
Buy-It-Now: $600
Alison Crocetta is a New York-born, Columbus based artist and a professor at Ohio State University. Crocetta has created a hybrid art practice that includes sculpture, performance art, photography and the moving image.

*Surrender* is a still from one of Crocetta's performance pieces in New York, which was intended to explore a theme of ‘play’. In the original proposal for the piece, Crocetta focuses on the idea of surrender, a moment that is common within children’s games as well as life. Crocetta explains that in the moment of giving up, there is a shift in power, a conceding of victory from one person to another. Her performance contemplated the lack of resistance that is present in the act of surrender and the possibility of personal freedom that coincides with the action as well. This photograph depicts the exact moment of surrender, when the symbolic white flag was raised and there is a sense of personal freedom.
Calcagno Cullen is an artist and teacher based in Cincinnati, OH who has made it her personal mission to “create empathy and social change through contemporary art.” Cullen has made an impact in the area, as the founder and executive director of Wave Pool Arts Center and co-founder of The Welcome Project.

Desiderate Scrolls is a work from the CAC’s recent exhibition, Archive as Action. Throughout Cullen’s portion of the exhibition, she provoked visitors with question and tasks that dealt with the self as well as the world around them. This work in particular is the by-product of the original artwork in the show titled, Desiderate, which asked visitors to respond the prompts, ‘Things We Love About Ourselves’ and ‘Things We Want To Change About Ourselves.’ The two prompts were displayed on separate typewriters and connected by a continuous loop of paper. The participatory act allowed for a degree of freedom that was expressive and engaging, while being semi-anonymous and inconsequential.
Amanda Curreri is an artist and educator based in Cincinnati, OH. Where she creates and works as an assistant professor of Interdisciplinary Art at the University of Cincinnati. Curreri’s work is both interdisciplinary and dialogic, bringing together different viewpoints and themes through the utilization of different materials.

AAA was made in preparation for the CAC’s 2019 exhibition, Archive as Action. Utilizing scraps of nylon flag, collected from Cincinnati’s National Flag Company, Curreri layers strips of yellow, pink, red, green and blue fabric to create a lattice-like pattern. This pattern follows the desires of Curreri to remix the color symbolism and abstracted formalism often found in flags, allowing the non-traditional color formulas and composition to reconfigure the functionality of the flag. Within these strips of fabric, there are three embedded images of ancient Italian hand gestures, in a clockwise order from bottom right, the gestures signify three things: to ask for, affirmation, and assets (the title of the work). Curreri’s reimagining of language in terms of gesture and telegraphy allows for the visitor to understand the ways in which language can be used, changed, and understood.
Mark de Jong is a Dutch-born artist that is currently based out of Cincinnati, OH. With an education in art and experience in construction, renovation and restoration, de Jong primarily uses houses as his conduit for making art.

The original version of *Stair House Ephemera* was shown during de Jong’s exhibition at the CAC, as well as, the opening of *Swing House*, in 2018. *Swing House* is a renovated home located in Camp Washington in which de Jong exposed portions of the interior to reveal the physical remnants of past tenants; he ties the past and the present together with the pendulum-like swing that takes the viewer in and out of those histories. The work presented here acts as a bridge between de Jong’s 2018 opening and his upcoming work titled *Stair House*; the four circles were once part of the larger installation at the CAC, which incorporated materials from the house renovation such as plaster, wood and wallpaper. De Jong physically documents the change and renovation of the space while simultaneously detaching them from their original space and function.

**MARK DE JONG**

**Value:** $2,000  
**Minimum Bid:** $1,250  
**Buy-It-Now:** $2,300

Lot #016  
**Stair House Ephemera**  
**2018**  
Wood, Plaster, Paint and Wallpaper  
16 x 16 inches
Jessica Eaton is a photographer who currently lives and works out of Montreal, Canada. Eaton’s work is widely experimental as she considers the very nature of photography to produce images that are vibrant and enigmatic.

The print *cfaal 403* was created for the Eaton’s first solo museum exhibition and is a continuation of her ongoing series, *Cubes for Albers and Lewitt*. The series is a nod to artists who focused their works on the fundamentals of color and shape, as Eaton experiments with the mixing of color on film to create images that are often mistaken as digital manipulation. Eaton begins by taking photographs of three-dimensional shapes in grayscale through red, green and blue lens filters; the work truly takes shape, however, as she uses motion and multiple exposures to generate layered and blurred chromatic effects. Eaton’s print *cfaal 403*, like many of her other works, complicates the rational mechanics of the camera and pushes the boundaries of photography.

**Value:** $1,450  
**Minimum Bid:** $900  
**Buy-It-Now:** $1,600

Lot #017  
**cfaal 403**  
2014  
Archival Pigment Print  
18 ¾ x 15 inches  
Edition: 14/20
David Ellis is a multimedia painter and installation artist whose work emphasizes the passage of time, sound, and both planned and improvised collaborations. Recurring motifs in his work include tobacco-stained paper, icons of Americana and pianos.

Turntable Tree was created alongside the Contemporary Art Center's 2005-06 exhibition, Gadget: Mechanics and Motion in Contemporary Art, in which Ellis' work was showed. Ellis' work in the exhibition focused on the creation of complicated sound machines that start out very simplistic, everyday objects. In this print, Ellis depicts a tree trunk separated from its stump; the original form is altered and twisted to emulate a record player, with the cut away section revealing a turntable. The severed trunk and stump are tied together through Ellis' use of a vibrant and playful color gradient that darkens as the color moves up the body of the tree.
Shepard Fairey is an American street artist, graphic designer, activist, illustrator and founder of OBEY Clothing. Fairey is known to blur the lines between fine art and commercial art, and doing so with recurring themes such as propaganda, portraiture and political power.

In 2010, the CAC held a museum survey show of Fairey's work titled *Supply and Demand*. Among the multiple works he brought in, Fairey also produced editioned prints specifically for the show. *Eat the Rich* was one of those prints; this portrait of singer/songwriter Patti Smith was originally created as a mural for the CAC lobby but was later transformed into a print with the arrival of a coinciding Patti Smith exhibition. The print features a young and powerful image of Smith that beckons the viewer to join her in the rejection of the rich. The print falls in line with Fairey's other works, combining politically charged statements with a bold composition to create an image that evoke a sense of strength and power.
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One of the exclusive prints made by Fairey for the Supply and Demand show at the CAC was the print Rise Above CAC, which depicts the Lois and Richard Rosenthal Center for Contemporary Art. In the image, sharp lines and bold colors of red, white and black make up the form of the building; on the walls there are lines of loud text that read “Jealous cowards try to control / Rise above.” These phrases, in combination with the striking graphic style of the print, are urgent and domineering, reinforcing that powerful and inspiring nature of Fairey’s works and reflecting on CAC’s history of defending free expression.
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Rise Above CAC (#2) came after the initial creation of the red, white, and black prints from the original Supply and Demand release at the CAC. Similar to Rise Above CAC (#1), the image is made up of sharp lines and a monochromatic color scheme, on the walls of the building, there are lines of loud text that read “Jealous cowards try to control / Rise above.” These phrases, in combination with the striking graphic style of the print, are urgent and domineering, reinforcing that powerful and inspiring nature of Fairey’s works and reflecting on CAC’s history of defending free expression.

Lot #021

Rise Above CAC (#2)

2010
Silkscreen
24 x 18 inches
Edition: 367/450

Shepard Fairey

Value: $2,000
Minimum Bid: $750
Buy-It-Now: $2,300
JON FLANNERY

Buy-It-Now: $150

Telephone #: 513-586-2644
Keyword: REDS

Lot #048

Reds Greatest Hits-The Acid Years

2019

Monoprint Silkscreen in 4 Colors on 8-ply Clipboard
28 x 22 inches

Edition: AP

Jon Flannery is a designer, printmaker and director of Cryptogram Studio in Cincinnati, OH. Flannery’s approach to his studio and to his work is pushed forward by free-wheeling projects with collaborators, explorations in print and fascination with everyday language.

Reds Greatest Hits-The Acid Years, is a limited edition print by the Cryptogram studio that is based on a “true” story. On May 1, 1974, Doc Ellis of the Pirates was annoyed with a boastful claim from the Reds which said that they were, “the most acid doingest team in the league.” In the next game they played against each other, Ellis took the plate and made it his goal to hit every batter in “the great eight line-up”, while on LSD. Flannery’s design utilizes vibrant colors and a graphic style to mimic an acid-like image that depicts two swirling images of Mr. Red’s face on a baseball.
Llewelynn "Welly" Fletcher is a contemporary artist and a former professor at the University of Cincinnati. Collaboration is an integral subject throughout the body of Fletcher's work, as she manifests her work through connections with other artists or participation from the viewer.

The work, *Standing Sound Costume: Lion*, is a 1/6 scale model of the full-scale work that is currently on display in the UnMuseum at the CAC. The much larger version of this work serves as an immersive costume, allowing visitors to enter through the opening in the back and become surrounded by recordings of lion roars. Fletcher says that this work focuses on the transformational potential of the human body, as the inhabitable space of the costume is meant to open up a realm of possibility and empowerment. The scale model mimics this potentiality within the viewer, not through immersion, but through the connections and connotations made with material, form and the self.
Macartney Greer is a Cincinnati based artist and a self-proclaimed pity party extraordinaire. She is currently working on her BFA at the College of Design, Architecture, Art and Planning through the University of Cincinnati.

In the piece, *Happy is Heavy*, Greer illustrates the conflicts and dysphoric feelings of trying to become happy. Emerging from the stark white background of the page, a face starts to appear in subdued colors of pink and green. Although the subject’s face is visible, he/she is overshadowed by the bold text and a colorful, chunky frame. The striking features of the frame and text act as a mask for the subject in the piece, seeming to be fun and outgoing, while the internal figure struggles to make their self seen. The title of the piece explains that, sometimes, happiness is a heavy burden, an emotion that isn’t always as honest or straight-forward as one believes. The piece heavily ties in the Greer’s residency with the CAC, where she hosted pity parties for the public with the intentions of talking to patrons about mental health awareness.
Printmaker **Terence Hammonds** was born in Cincinnati, OH and earned a BFA at Tufts University in partnership with the School of the Museum of Fine Arts, Boston. Hammonds uses familiar decorative objects and designs to lure the viewer into complex issues of cultural history, race and civil rights.

In 2010, Hammonds began working with Rookwood pottery, where he developed a style and technique that would make up a large portion of his work. Hammonds specialized in applying printmaking techniques to ceramics. “His work is informed and inspired by the struggles and determination of African Americans seeking equality during the civil rights movement of the 1960s.” This vase, like many of his other printed vases, was done in collaboration with a ceramic artist, using their forms as a canvas or base for his printed works advocating for social justice and remembering historic racial inequities in his work.

**TERENCE HAMMONDS**

**Buy-It-Now:** $750

Telephone #: 513-586-2644
Keyword: HAMMONDS

Lot #092

**Biker Couple Vase**

2013

Rookwood Vase,
Ceramic Pottery
13 x 7 x 7 inches
Signed
Zaha Hadid was an Iraqi-born, British architect who became renowned for her deconstructivist designs and visually compelling structures. Winning numerous awards and prizes for her numerous designs, Hadid made a name for herself in a field dominated by men.

Hadid has been recognized for the creation of numerous architectural feats, but she solidified her reputation in the 2000s when work began on the building that would become the home of the CAC – the Lois & Richard Rosenthal Center for Contemporary Art. The building was the first American museum designed by a woman and pushed the traditional standards for educational institutions by utilizing a design that was essentially a vertical series of cubes and voids. This is one of the concept drawing made by Hadid during the early stages of planning, which is signed and dated.
Tim Hawkinson is an artist from San Francisco, CA who is best known for his sculptural works that vary in size and subject. Hawkinson focuses on the materialization of various concepts, like his body, music, or technique and process, through the creation of complex sculptural systems.

The term “homunculus” refers to a small human or humanoid creature, often fictional, that originates within the context of alchemy. The work featured here follows this definition, as Hawkinson offers the viewer a small human-like form. Often, Hawkinson depicts his own body, experimenting with his form and image by reworking components like structure, size and shape to produce a self-portrait that falls outside of logic. His piece Homunculus follows a similar route, as Hawkinson explore his appearance through a smaller lens, adding small details like a protruding ribcage to create a form that embraces the bizarre and uncomfortable. This work was created in conjunction with Hawkinson’s exhibition, Humongolous, which showed at the CAC 1996-97.

Tim Hawkinson
Minimum Bid: $550
Value: $2,500
Lot #024
Homunculus
1996
Polymer Resin
5-1/2 x 2-1/2 x 3/4 inches
Value: $2,350
Minimum Bid: $550
Buy-It-Now: $2,875

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Minimum Bid: $550
Buy-It-Now: $2,875
Susan Kristoferson is an artist that prides herself on her handmade paper collages and fine craft objects. She currently lives in the UK where she continues her work in textile arts as well as paper-making.

Throughout her career, Kristoferson has continuously explored the art of paper making and sewing, and these three collages are beautiful examples of that process. Each piece of paper that is sewn together in these collages was either hand-painted or dyed by Kristoferson before application. With every vibrant piece of paper, there is a long process of experimentation, folding, dying and painting that requires Kristoferson to pay attention to color, absorption, pliability and thickness. Each collage in this untitled series has aspects of visual and physical texture and depth that really make Kristoferson’s work come to life.

Value: $900/set
Minimum Bid: $500
Buy-It-Now: $1,080

Lot #025
Untitled
3 Handmade Paper Collages
11 x 14 inches each
Maria Lassnig was an Austrian painter who is often recognized for her self-portraits. The works that Lassnig produced focused on “body awareness” and utilized distortions and exaggerations to produce an image that was psychologically expressive.

The print *Fraternity* is a later work of Lassnig’s, which utilizes a different compositional style to depict her re-occurring theme of “body awareness.” In the center of the piece, two figures lay intertwined with each other, the arms and legs of the figures wrap around one another and create a singular form. *Fraternity* is very simplistic in terms of composition, as Lassnig utilizes only line and color to convey a sense of love and unity between the two figures. Lassnig created this print in conjunction with her exhibition at the CAC in 2008, which was her first exhibition in the United States.
Julia Lipovsky is a multidisciplinary artist and educator currently working in the Cincinnati area. Lipovsky views her work as being “playful, process oriented and deeply collaborative,” using her artwork as a means for self-exploration and community building.

A Loving Embrace is part of a duo of prints by Lipovsky which she refers to as “a small doodle and that doodle dismantled.” The print utilizes thick, bold line work that chaotically forms an outline of two faceless figures with their arms wrapped around each other. The print is more suggestive than literal, using a carefree style to evoke a complex range of emotions.

The second print, Rock Collection is a transformative rendition of Lipovsky’s print in which she disassembles the image and rearranges them against a hot pink background. Together, the two prints complicate the way in which images are understood and how they can be translated.
Mamma Andersson is a Swedish artist who finds inspiration for her work from a wide variety of sources including filmic imagery, theatre sets and period interiors. In 2003 Andersson represented the Nordic Pavilion in the 50th Venice Biennale.

Black Cat is part of a larger group of unique woodcut prints that depict an animal, person or object. This set of monotypes was Andersson’s first foray into printing and provided a new way for her to envision and produce her unique visual language. The idea for the woodcut prints came to Andersson while at her summerhouse is Gotland, a small and wild island off the east coast of Sweden. The animals in the forests, the bending trees in the Island’s breeze and the objects in summerhouse gave way to Andersson’s manifestation of this series. Each print, including Black Cat, is unique and 14 of these woodcuts were on display in Mamma Andersson’s exhibition, Memory Banks, at the CAC in the 2018 FotoFocus Biennial.
Peter Max is known as a German-American pop culture icon, touching upon almost every phase of American culture in his works. Max began his career with illustration and graphic arts, but he would develop a widely recognized style that incorporated psychedelic images and rainbow colors.

In 1968, Max exhibited his works with the CAC in an exhibition titled See For Yourself. The poster shown here is the original, vintage poster designed and produced by Max for the exhibition opening as a form of promotion as well as a sneak peek into the works of Peter Max. Against a gradient of neon pinks and yellows, Max depicts various faces, masked by colorful bouquets of flowers along the left and right sides. In the middle, there is a large column with an array of colors and shapes that lead down to the artist’s name and the exhibition title.
Martin Mull was born in Chicago in 1943; he is most widely known for his work as a comedian and actor, but Mull's first love continues to be painting. Mull's works range in terms of style and intention; his oil paintings are compared to distorted references to Norman Rockwell, while others are regarded for their ability to combine Pop Art and collage style.

Mull's work, Minn. 13 is a watercolor painting that depicts a darkly colored figure standing alone against the pastel background. Like many of Mull's other works, this watercolor can be read as a frozen scene from a longer narrative, as it is left incomplete, undefined and never answered. Looking at the figure, the viewer is left without a definite identity, gender, or location, and the body is left distorted and possibly unfinished, allowing the viewer’s imagination to roam.
Julien Nguyen is described as “eternally a student, a self-taught apprentice” of masters that precede him by centuries, as the majority of his art surveys muses, mythologies and unresolved questions that stem from the 15th century to present. Nguyen’s work was on display at the CAC during his solo exhibition, Returns, in 2019.

The Egyptian name in the title is a reference to the eccentric styling of the 18th Dynasty Pharaoh and husband of Nefertiti, who completely upended the conventions of Egyptian Art during his reign, creating something brief and unique in history. He is credited with inventing monotheism, or at least imposing upon Egypt the first monotheistic religious system in recorded history. Despite his avant-garde leadership, both Akhenaten’s religion and the style of art that commemorated the monotheistic religion were abandoned immediately after his death.

JULIEN NGUYEN

Lot #030

**Untitled Boy in the Style of Akhenaten**

2019

Silverpoint on Aluminum Panel

16 x 12 inches

Value: $10,000
Minimum Bid: $6,000
Buy-It-Now: $11,000
Danish artist Bjørn Nørgaard is widely known for his work in experimental and fine arts alike. His work is recognized as being adept in the re-appropriating images and themes from art and culture and providing new perspectives.

The Reunion of Myths is a limited-edition print, in which Nørgaard depicts what he refers to as “the dream of a Gothic modern Babylon, the breakdown of the grand stories and visions.” Nørgaard depicts numerous abstracted forms of myth and lore, identifiable through symbolism and action. Above the larger forms, there are seven distorted bodies that wrap themselves around different characters, like a car and a heart. According to Nørgaard, the print merges the past and the present in an attempt to highlight those aspects of life that go beyond language, nationality or culture.
CLAES OLDENBURG

Value: $2,500
Minimum Bid: $1,500
Buy-It-Now: $2,900

Lot #032

*The Soap at Baton Rouge*

1990
Soap - Cast Resin, Bed and Book-Filled Vinyl
9 ½ x 12 ½ inches
Edition: 123/250

Working and creating at the end of the abstract expressionist movement, Claes Oldenburg would make a name for himself as a leading figure in pop-art, and become known for his installations and sculptures of everyday objects.

Soap at Baton Rouge is one of the many series of multiples made by Oldenburg throughout his career, but this particular series came to fruition through a proposal from Carl Solway. In 1972, Solway contacted Oldenburg about the possibility for a large-scale work in Cincinnati to be partially funded by Proctor & Gamble Corporation. Oldenburg looked to a well-known house hold product from P&G, the “IVORY” embossed bar of white soap that was recognized for its unique property of floating. According to the artist, the floating soap in combination with the location of Cincinnati on the Ohio river lead him to the idea for a colossal, boat-like bar of soap; this original project led to the creation of smaller multiples to be sold in recognition of this project. The entire set features the resin cast soap bar and a catalogue raisonné which features production histories of all the Oldenburg’s multiples.
Yusuke Okada was born in Tokyo, Japan and has lived and worked in New York City since 2009. Currently, Okada continues to draw, paint and write original songs while publishing zines and working on record cover art for musicians and record labels.

Amused by instructional charts and catalogs in general, Okada recreates dance charts in his own distinctive style to address feelings and creativity. His familiar cast of dancing subjects, many of whom appear in other works, navigate the levity and horror of everyday living—they dance but often they stop, they get distracted, they sleep, they die. Okada’s work flattens out the extremes, sweeps out dark secret crawl spaces of experience and reveals them to be relatable, even undeniable, in the plain light of day.
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Yusuke Okada
Lot #052
Dance Chart #2
2019
Ink on Paper
30 x 22 inches

Value: $600
Minimum Bid: $300
Buy-It-Now: $700
Ben Patterson was an African American musician and artist born in Pittsburgh, PA. He began his career studying contrabass, composition and film direction, and would later travel throughout the world to perform. While in Germany, Patterson delved into experimental music and art, which is what he become more widely known for.

Patterson came out of his “retirement” in the 1980s and began exhibiting a new range of work; this eventually led to the 1996 release of the series titled *How To Be Happy*. Patterson’s work serves as a sort of instructional guide for how to be happy, utilizing a range of appropriated images from comic strips and clip art along with lines of text to convey his message. The guide is presented in “four great lessons,” with each page containing a phrase like “1. Being in a bunch helps you feel loose and secure” and “3. Be kind to animals and be sensitive to your body’s needs.”
Dasha Shishkin is a Russian artist currently living and working out of New York City. She is known for her dreamlike paintings which present dark and sinister imagery in a playful manner.

In celebration of free admission to the general public, the CAC released a limited edition portfolio of prints from three pioneering female artists that had exhibited in the museum. One such artist was Dasha Shishkin and her print titled *Mouth is the Heart of the Face*.

The print shown allows the viewer to look in on a ram-bunctious scene that is framed in by unruly wildlife. Weaving in and out of the numerous nude bodies in her work, Shishkin includes sinister and perverse narratives that are toned down by the comical, playful style of her work.

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**DASHA SHISHKIN**

- **Value:** $950  
- **Minimum Bid:** $500  
- **Buy-It-Now:** $1,150

Lot #034  

**Mouth is the Heart of the Face**  

2017  

Etching, Dry-point on Copper, Colored Pencils  

16 x 20 inches  

Edition: 37/50

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Sheida Soleimani is an Iranian-American artist who highlights her perspectives on the historical and socio-political occurrences in Iran through her art. Merging together sculpture, collage and photography, Soleimani often adapts different images from popular press and social media leaks to formulate alternate scenarios and narratives.

The collage, *Director of Central Intelligence Agency, United States and Iraq*, was originally created as a part of Soleimani’s solo exhibition series titled *Medium of Exchange*. The body of work translates and follows the fragmented history of relations between OPEC nations and western political powers since the 1960s. Soleimani works with various mediums like film, collage and sculpture in an attempt to depict and highlight the correlations between sovereign oil wealth and civil rights abuse, often portraying different OPEC Oil Ministers or western government officials in egregious acts and situations.
Pat Steir is an American painter and printmaker currently working out of New York City. Steir is known for her abstract dripped, splashed and poured “waterfall” paintings, which have been featured in museums and galleries all over the world.

In celebration of free admission to the general public, the CAC released a limited edition portfolio of prints from three pioneering female artists that had exhibited in the museum. One such artist was Pat Steir and her print, *Untitled*, from 2016. The print mimics the “waterfall” paintings that Steir had garnered so much recognition for as a large portion of the piece is covered in a swath of black. These poured pieces focused on the interplay between medium, artist and gravity, allowing chance to play a primary role in the creation of the work.
Pamela Phatsimo Sunstrum is a multidisciplinary artist who has spent the bulk of her career fostering a style and subject matter that flow between juxtaposing themes and motifs to create imagery that is both completely real and imagined. This work, *She only moves by night and on a south wind*, is one of Sunstrum’s earlier works that experiment with collage to create a scene that is both realistic and fantastical. The work features an artificial landscape that has been pasted together to depict three, nude female figures moving along the shore in the dark of night. Although Sunstrum would eventually abandon collage work, the imagery and style of this piece echo the artist’s later works, which utilize different aspects of depth and layering to create a collage-like painting. The work is currently on display in her solo-exhibition *All my seven faces* on view at the CAC. Collage will be available for pickup after exhibition closes on October 27, 2019.
Working under the alias Swoon, Caledonia Curry is a Brooklyn-based artist known for her work in the predominantly male landscape of street-art. Swoon’s work tackles topics of social inequality, economic disparity and other cultural injustices, but she incorporates aspects of playfulness, myth and fairy-tale that provides hope for a better future.

Braddock, PA has constantly been represented in Swoon’s works, as it is home to one of her studios and her volunteer project, the heliotrope foundation. The work, Braddock Steel, focuses on the Edgar Thomson Steel Works, a historical landmark of Braddock, PA, which contributed to the general landscape of the city for more than a century. Edgar Thomson was established in 1872 under Andrew Carnegie and was one of the first Bessemer mills in the United States. Although the steel mill had changed the landscape of Braddock, creating an industrial hub and economic success, it also contributed to the numerous racial inequity issues and ongoing health problems that the city still struggles with today. In Braddock Steel, Swoon’s focus lies with the workers of Edgar Thomson, highlighting their efforts and actions as integral to understanding the success of Braddock’s steel industry.

Lot #038
Braddock Steel
2014
Block Print and Acrylic Gouache on Paper
Mounted to Wood
96 x 60 inches

Value: $20,000
Minimum Bid: $12,000
Buy-It-Now: $21,000
Working under the alias Swoon, Caledonia Curry is a Brooklyn-based artist known for her work in the predominantly male landscape of street-art. Swoon's work tackles topics of social inequality, economic disparity and other cultural injustices, but she incorporates aspects of playfulness, myth and fairy-tale that provides hope for a better future.

Edline focuses on a young girl from Cormiers, Haiti that the artist had met during the aftermath of the 2010 Earthquake. During the period of unrest following the earthquake, Curry went to the Cormiers village and worked with some of the local mango growers to help with reconstruction. In 2013, Curry began working on after-school programming at a community center in the village, which would host multiple events for children. It was in this program that the Edline prints came together, as the young subject played the sun character in a shadow-puppet play. Edline was created alongside Curry's first major survey exhibition, The Canyon: 1999 – 2017, at the CAC in 2017.
Working under the alias **Swoon**, Caledonia Curry is a Brooklyn-based artist known for her work in the predominantly male landscape of street-art. Swoon’s work tackles topics of social inequality, economic disparity and other cultural injustices, but she incorporates aspects of playfulness, myth and fairy-tale that provides hope for a better future.

Swoon often weaves mythology, folklore and fairytales into her imagery, blending ancient archetypes with the modern observational portraiture to create organically arising narratives. The caduceus is a recognizable symbol that is often associated with healing or depicted in the hands of the Greek messenger god, Hermes. This paper cut out, featuring two serpents and the wings of a cicada, combine for a variation on the theme of the Caduceus.
Alexandre Farto is a Portuguese artist that focuses his work on urban environment and identity; he took on the alias Vhils when he began his career as a graffiti artist and writer in the early- to mid-2000s. Working in a multitude of traditional and non-traditional disciplines, Vhils has made a name for himself with bas-relief carving, pyrotechnics, stencil painting and video. The work Convulsion highlights one of the more non-conventional practices of Vhils, which uses pyrotechnics and explosions to convey his message. The idea of destruction as a means for creation is present throughout the majority of Vhils’ work; in Convulsion, the bleak, concrete landscape is given new life. In the span of three images, the explosion evokes a sense of remorse or pity for the parts of urbanity that society tends to reject and one is left to wonder about the abandonment of the space.
Based in Cincinnati, OH, Lindsey Whittle is a multi-media performance and fashion artist who works primarily with color and collaboration. Beyond her career in making art, she is also a professor and educator at the Art Academy of Cincinnati and the Co-Founder PIQUE gallery in Covington, KY.

This photograph, *The Other World #1*, was a part of the 2019 exhibition, *Archive as Action*, at the CAC. This work was the product of a long anticipated project between Lindsey Whittle and Grace Duval; Whittle knew that Duval would be the perfect collaborator to document her hook and loop costume on the shores of Lake Michigan. Taken just before sunrise, this photograph was conceptualized to be an otherworldly, contemplative landscape that any viewer could “spend time with.” Within the exhibition, the photograph was installed on the ceiling, with bean-bags positioned below so that visitors could do just that – spend time contemplating the work.

**LINDSEY WHITTLE AND GRACE DUVAL**

Value: $2,000  
Minimum Bid: $1,000  
Buy-It-Now: $2,300

Lot #041  
**The Other World**  
#1  
2018  
Digital Photograph  
36 x 24 inches
Based in Cincinnati, OH, Lindsey Whittle is a multi-media performance and fashion artist who works primarily with color and collaboration. Beyond her career in making art, she is also a professor and educator at the Art Academy of Cincinnati and the Co-Founder PIQUE gallery in Covington, KY.

Whittle’s work often utilizes hook and loop tape, a medium and artistic process that physically connects objects together while also being able to attach to any person or surface. This is one of Whittle’s longest running bodies of work, coming together in 2013 with her desire to create a piece of art that connects multiple people in terms of communication as well as connecting them physically in a singular garment. #connect is composed of four pieces that were specifically made for the CAC exhibition, Archive as Action, and the CAC gala; each hook and loop design can be removed from the Veltex frame and moved around in an infinite amount of compositions.
Michael Wilson is a lifelong resident of Cincinnati, OH and an artist who developed his interest for photography while attending Northern Kentucky University. Wilson is most recognized for his photographs for the music industry, capturing iconic portraits of individuals like Lyle Lovett, B.B. King, Waylon Jennings and more.

In addition to his iconic portraits, Wilson has slowly recorded the changing landscape of his hometown, capturing black and white photographs of Cincinnati’s streets, buildings and inhabitants. Checkers- M-Mc-Micken Avenue- A, comes from Wilson’s series titled, People I Knew/Didn’t Know, which covers a period of thirty years of unplanned and unscheduled encounters that were completely spontaneous and free of obligation. The moment captured here is of two young boys in front of a worn out store front, the boy closest to the camera is slightly out of frame, allowing us to only see the lower portion of his face and his checkered sweater.
Jack Arthur Wood is an artist currently working in residency with the Wassaic Project, located in upstate New York. His work is invested in the sublime, the romantic and phenomenal reality. In his work, Wood meditates on and believes in the idea that absence has just as much validity as presence.

The multi-layered reduction print, *The Night Run, Ran Over*, is a vibrant and playful depiction of a nighttime landscape that is all too familiar to Wood. While living in Corpus Christi, TX, Wood would often go on nighttime runs through a park by the Bay, and this scene is a recreation of one of those nights. Although the print is not completely representational, the depiction offers the viewer a sense of visual understanding that allows for a connection to the life of the artist.
Saya Woolfalk is a multi-media artist that merges her own familial history with various themes of feminist theory, science fiction, Eastern religion and anthropology to produce a body of work that re-imagines the world in multiple dimensions.

The work ChimaTEK: Hybridity Visualization Mandala is featured in her exhibition, A Cabinet of Anticipation, currently on display at the CAC. The exhibition focuses on Woolfalk’s fictional world that merges themes of reality and the imagined to produce a singular narrative in which the viewer is subject to the corporate entity ChimaTEK. Mandalas are traditional symbols and tools of spiritual guidance and here Woolfalk re-imagines these historic symbols under a more contemporary lens. The ChimaTEK mandala, according to Woolfalk, asks participants to consider their identities and remix them through visualization.

Saya Woolfalk
Lot #045
ChimaTEK: Hybridity Visualization Mandala
2014
Single-channel Digital Video 2:03 min. loop
Edition of 10

Value: $3,800
Minimum Bid: $1,250
Buy-It-Now: $4,000

*includes monitor with video
Akram Zaatari is a filmmaker, photographer, archival artist and curator from South Lebanon. Currently working out of Beirut, Lebanon, Zaatari has focused his works largely on collecting, studying and archiving the photographic history of the Arab world. Zaatari was selected to represent Lebanon at the 2013 Venice Biennale.

Double Exposure with Flash Strike is a set of photographs by Zaatari that allows for an introspective understanding of a photographer and photographic techniques. Often, photographs like this one are cast aside as failures, for capturing an imperfect moment where the subject moved or blinked, but for Zaatari the mistake serves as a tool for a better understanding about the photographic practice and the reasons this may have happened. These photographs were part of the exhibition The Fold – Space, time, and the image at the CAC in the 2018 FotoFocus Biennial.

**AKRAM ZAATARI**

Value: $30,000*
Minimum Bid: $25,000*

Lot #046
*Double Exposure with Flash Strike*
2018
2 Inkjet Prints
47 x 31 inches each
Edition: 1/6

* for pair of photographs
Lot #053

Telephone #: 513-586-2644
Keyword: PORTFOLIO

Buy-It-Now: $1,000

CAC x moCa Cleveland Collaborative Print
Portfolio – each portfolio includes the following 4 prints by Christopher Pekoc, Mark Mothersbaugh and Michelle Grabner

14 portfolios available
Christopher Pekoc is an artist from Cleveland, OH who discovered his love for creation and assemblage while working in his family’s hardware store. Pekoc is known for his experimental mixed-media work and complex photo-based assemblages.

His *Five (State I)* and *Five (State II)* prints were created to celebrate the 30th anniversary of the founding of The New Gallery in Calgary, Alberta. The two states of this composition demonstrate Pekoc’s enduring fascination with the form, function and expressivity of the human hands. Pekoc references his unique process of creation through an illusionistic surface texture and utilization of color, mimicking the style and aesthetic of the fragmented printed photographs, hand stitched together with various media and ornamentations.

**Five (State I)**

1998

Waterless Lithography

13 ¼ x 13 ¾ inches

Edition of 50

Value: $300 each

**Five (State II)**

1998

Waterless Lithography

13 ¼ x 13 ¾ inches

Edition of 50

Value: $300 each
Mark Mothersbaugh is a conceptualist artist who started creating art in the late ’60s. Throughout a range of mediums and styles, Mothersbaugh is known for being experimental with his works, looking everywhere for inspiration and direction.

The print V5: Little Birdees Singing Their Damn lil Hearts Out for Peace merges the musical and visual aspects of Mothersbaugh’s artistic career, as the work features a cartoon bird on a piece of sheet music. Mothersbaugh approaches his cartoon with humor, depicting and anthropomorphizing a bird that stands on two humans while singing so loud its eye rolls back and its heart literally appears outside of its chest. Mothersbaugh created this print alongside his exhibition at moCa Cleveland, Myopia, which had been previously shown at the CAC 2015.

Michelle Grabner is an artist, professor and curator, working in a variety of mediums including painting, drawing, video and sculpture. Multiple institutions have hosted surveys of her work including the Indianapolis Museum of Art, moCa Cleveland, Illinois State Galleries, and INOVA at University of Wisconsin-Milwaukee. Grabner was a co-curator of the Whitney Biennial in 2014 and continued her curatorial efforts as one of the curators in the inaugural FRONT International triennial in Cleveland, OH in 2018.

The Untitled silkscreen was made as part of Grabner’s first comprehensive solo museum exhibition at moCa Cleveland from 2013, Work from Home. Many of Grabner’s works merge the minimalist aesthetic of a grid, with the familiar patterns, colors and connotations of the domestic and hand-made. This print follows suit, as Grabner offers the viewer a close-up view of the red and white gingham pattern that is so often connected to summer picnics or the interiors of small countryside kitchens. The simplicity of the work allows for a range of personal associations that can be based in emotion, memory, history and more.
WE HAVE BECOME VIKINGS/BLDG

Value: $100 each

King Records
75th Anniversary
Print Set
2018
12 Silkscreen Prints
24 x 18 inches each

Based in Covington, KY BLDG is home to the group of creatives calling themselves ‘We Have Become Vikings’. This group specializes in branding, design, art, communication and various other creative avenues.

The King Records 75th Anniversary Print Set is a series of hand-pulled silkscreens originally created for the 75th King Records anniversary gala in August 2018. These prints honor the great artists and champions that have been represented by King Records over the years. The immeasurable cultural impact of King Records is as ubiquitous as ever, making this Cincinnati institution a true international treasure. Long live the King.
Lot #077

King Records 75th Anniversary
Print Set: Bootsy Collins
2018
4 Color Silkscreen
24 x 18 inches
Edition: 44/45

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: BOOTSY

Lot #080

King Records 75th Anniversary
Print Set: Professor Henry Glover
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/48

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: PROFESSOR

Lot #078

King Records 75th Anniversary
Print Set: Bonnie Lou
2018
3 Color Silkscreen
24 x 18 inches
Edition: 24/44

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: BONNIE

Lot #081

King Records 75th Anniversary
Print Set: Cowboy Copas
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/40

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: COWBOY

Lot #079

King Records 75th Anniversary
Print Set: Freddy King
2018
3 Color Silkscreen
24 x 18 inches
Edition: 25/40

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: FREDDY

Lot #082

King Records 75th Anniversary
Print Set: Little Willie John
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/48

Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: WILLIE
Lot #083
King Records 75th Anniversary
Print Set: Mr. Otis Williams
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/40
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: OTIS

Lot #086
King Records 75th Anniversary
Print Set: Nina Wells
2018
3 Color Silkscreen
24 x 18 inches
Edition: 9/11
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: NINA

Lot #084
King Records 75th Anniversary
Print Set: Fas Foot Phil Paul
2018
3 Color Silkscreen
24 x 18 inches
Edition: 24/45
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: PAUL

Lot #087
King Records 75th Anniversary
Print Set: James Brown
2018
3 Color Silkscreen
24 x 18 inches
Edition: 47/50
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: GODFATHER

Lot #085
King Records 75th Anniversary
Print Set: C. Smith
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/28
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: CSMITH

Lot #088
King Records 75th Anniversary
Print Set: Syd Nathan
2018
3 Color Silkscreen
24 x 18 inches
Edition: 23/48
Buy-It-Now: $50
Telephone #: 513-586-2644
Keyword: SYD
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